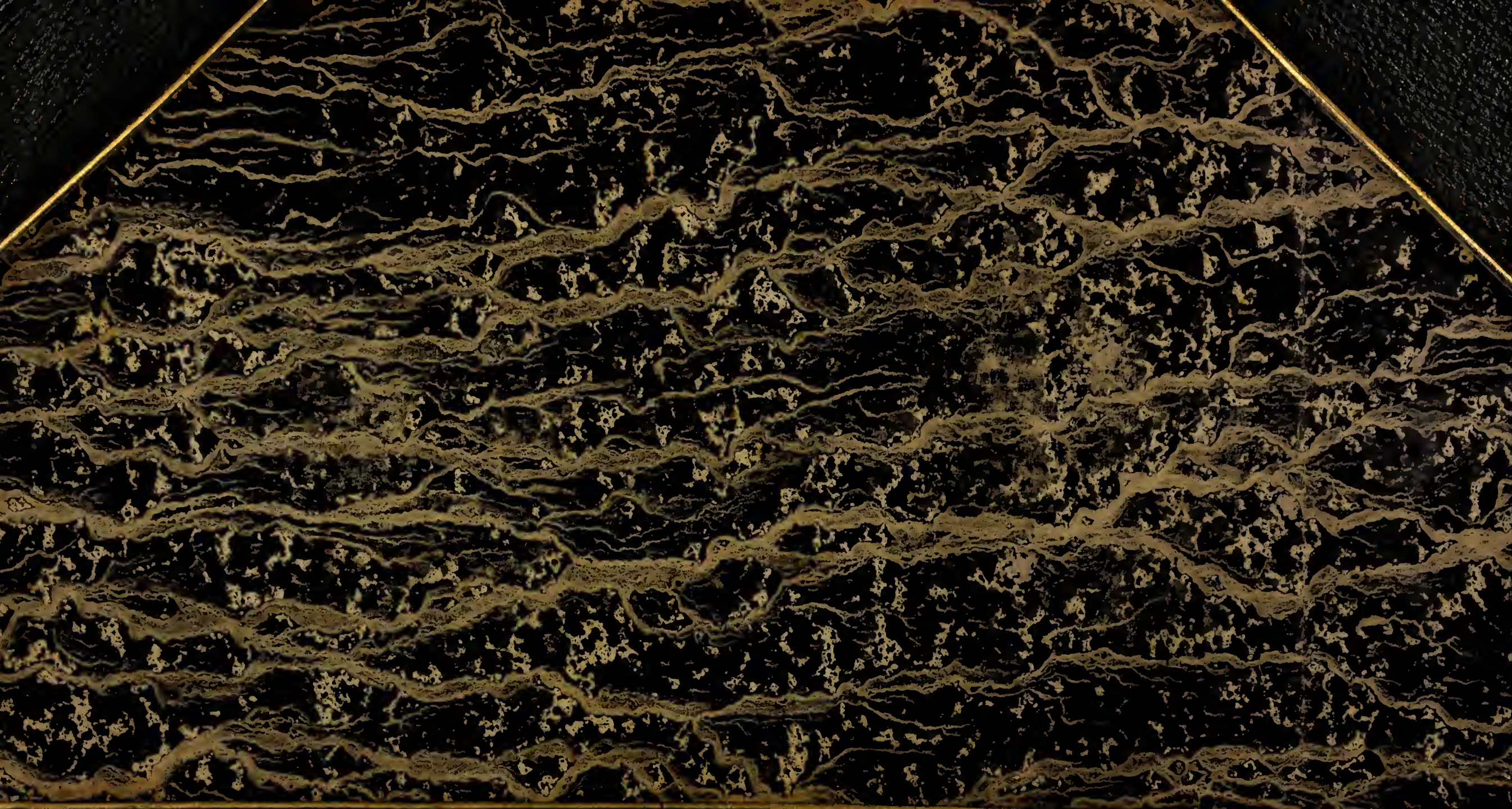

137

ESTABLISHED [IN PICCADILLY] 1794.

CATALOGUE

OF A

COLLECTION OF INTERESTING

GREEK ANTIQUITIES,

HIGHLY PRECIOUS MSS.

AND

OBJECTS OF ART

OF VARIOUS KINDS.

To be sold by Auction, on

FRIDAY, JULY 13th,

BY

MESSRS. PUTTICK & SIMPSON,

AUCTIONEERS OF LITERARY PROPERTY,

47, LEICESTER SQUARE.

MDCCCLXVI.

CATALOGUE

OF A

SMALL BUT VERY SELECT COLLECTION

OF

GREEK TERRA COTTA

AND

ANCIENT GREEK GLASS,

AMONGST WHICH ARE SOME BEAUTIFUL SPECIMENS, PRESENTING QUITE NEW COMBINATIONS OF COLOUR AND FORM;

ALSO

AN ANCIENT GREEK HELMET FROM OLYMPIA,

A FEW

HIGHLY PRECIOUS GREEK MSS.

OF THE XII. XIII. AND XIV. CENTURIES,

COLLECTED DURING AN OFFICIAL RESIDENCE OF MANY YEARS IN GREECE AND THE LEVANT; ALSO

MSS. IN BYZANTINE BINDINGS,

OF THE HIGHEST RARITY, CURIOSITY AND BEAUTY;

RICHLY ILLUMINATED MISSALS,

A FEW RARE PRINTED BOOKS,

PAINTINGS, WATER COLOUR DRAWINGS,

BRONZES, ENAMELS, SILVER CHASINGS, MEDALS, ARMOUR, MARQUETERIE BOOKCASES, DITTO CARD TABLES, ANTIQUE CARVED OAK CABINETS, AND OBJECTS OF ART AND CURIOSITY OF VARIOUS KINDS,

ETC.

Which will be sold by Auction,

BY MESSRS.

PUTTICK AND SIMPSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS OF ART,

AT THEIR HOUSE,

No. 47, LEICESTER SQUARE, W.C.

ON FRIDAY, JULY 13TH, 1866,

AT ONE O'CLOCK MOST PUNCTUALLY.

MAY BE VIEWED TWO DAYS BEFORE THE SALE.

CONDITIONS OF SALE

I. The highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lots so disputed to be immediately put up again and resold.

II. No person to advance less than 1*s.*; above Five Pounds, 2*s.* 6*d.* and so on in proportion.

III. The Purchasers to give in their names and Places of Abode, and to pay down 5*s* in the Pound, if required, in Part Payment of the Purchase-money; in Default of which the Lot or Lots so purchased shall be immediately put up again and re-sold.

IV. The Lots to be taken away at the Buyer's Expense and Risk, the day after the sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors, on or before delivery; in default of which Messrs. PUTTICK AND SIMPSON will not hold themselves responsible, if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

V. The Sale of any Lot is not to be set aside on account of any error of description, or on account of any error in the number stated.

VI. Upon failure of complying with the above Conditions, the money deposited in part Payment shall be forfeited; and all Lots left uncleared in conformity with these Conditions, may be re-sold by public or private Sale without further notice; and the Deficiency (if any) arising from such re-sale, shall be made good by the Defaulters at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this Sale, without such re-sale, if they think fit.

*** No Lots can be delivered at the time of Sale.

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their obedient Servants,

PUTTICK AND SIMPSON.

47, LEICESTER SQUARE, W.C.

Auction Rooms for the sale of
Literary Property, Music, and Works of Art,

*** Libraries Catalogued, Arranged, and Valued for the Probate or Legacy Duty, or for Public or Private Sale.

Small consignments of Books, Music, etc. received and inserted in occasional Sales with property of a kindred description, thus giving the same advantage to the owner of a few lots as the possessor of a large collection.

ESTABLISHED [IN PICCADILLY], 1794.

CATALOGUE

OF

AN INTERESTING COLLECTION OF

GREEK ANTIQUITIES,

VALUABLE MSS. & WORKS OF ART.

AT ONE O'CLOCK MOST PUNCTUALLY.

TERRA COTTA.

1 Eight handles of vessels, each with Greek inscriptions impressed (potter's names) 8

2 Four headless figures, gracefully draped, (one 9 in. high, is covered with white paint or enamel, and has probably been surmounted with a head of some precious material) 4

3 Five figures of animals, cock, dove, hare, pig and ram 5

4 Piece of an amphora, with mask of Bacchus wreathed with vine; a full length figure, fully draped, having the upper part of the face only visible; 2 small grotesques; 2 female heads (from statues), very beautifully moulded 6

5 A lachrymatory, dark clay, figured; another, plain; 2 bells 4

6 Globular lachrymatory, flat lip, figured with a goose and a cock; 2 bells; tortoise; a bird 5

7 Two globular lachrymatories, flat lips, both figured, *curious;* another of taller form, dark clay, figured 3

8 Vase and cover, black and red; 2 tazzas, figured (one broken) 3

9 Two lachrymatories, figured; an unguentarium and cover 3

10 Three unguentaria, all figured 3

11 Three ditto 3

12 Two ditto, and a small vase 3

13 A lachrymatory in the form of a human foot on a sandal; another in the form of a boot with pointed toe (*both curious*); 2 bells 4

14 A jug, with broad flat handle, painted with equestrian figures on the sides; a lachrymatory, figured 3

15 Two lamps (one perforated on the top) 2

16 An Œnochöe or jug, on which are depicted two boys or youths wearing wreaths, preparing a banquet on a table. Remains of gilding are still visible. From Athens. Height $3\frac{1}{2}$ inches, *with stand and shade*

*** This interesting specimen is in the best style of Athenian art, but has unfortunately been broken in the tomb and is repaired.

17 Another. Red figure on black ground. Child playing at trap and ball. Most curious and interesting, as showing the antiquity of this game. From Athens. Very perfect; a little bijoux. Height $2\frac{3}{4}$ inches, *with stand and shade*

18 Another. Figures in red and white on black ground. Female figure seated on a chair or throne caressing a cat. The neck öf this Œnochöe is encircled with an ivy wreath, and retains remains of gilding. From Athens. Height $2\frac{7}{8}$ inches, *with stand and shade*

19 Another. Figures in red and white on black ground. Female figure erect caressing a hind. An ivy wreath surrounds the neck of this vase. From Athens. Height $2\frac{1}{2}$ inches, *with stand and shade*

20 A lachrymatory or high necked vase. Red and white figures on highly polished black ground. Cupid presenting EYTYXIA, or the Goddess of Good Fortune, with a hare. From Athens. Height $4\frac{5}{8}$ inches, *with stand and shade*

*** In the best style of Athenian art. Has been broken in the tomb and is repaired.

21 Another lachrymatory or vase, of similar form, but still more beautiful design. The Goddess EYTYXIA presenting Venus with a bouquet of flowers. At her feet is a hare. Unfortunately, like the preceding, this exquisite vase has been broken, and one half of the figure of Venus is wanting. From Athens. Height $4\frac{3}{8}$ inches, *with stand and shade*

22 A smaller lachrymatory or vase. Red figures on black ground. Boy playing with two balls. From Athens. *Very perfect.* Height $3\frac{1}{4}$ inches, *with stand and shade*

23 Another. Figures in red on highly polished black ground. A fawn, beautifully executed. *The ancient varnish in a wonderful state of preservation.* From Athens. Height $3\frac{1}{2}$ inches, *with stand and shade*

24 A very small two-handled tazza on a low base. Figures in black, red and white, on a delicate reddish buff ground. On each side of the exterior is represented a foot racer between two palm leaves, below which an elegant line of black and white spots encircles the vase; a star-like ornament springs upwards from the base. The interior of the vase is black. From Athens. *Quite perfect.* Diameter 3 inches, height $2\frac{1}{4}$ inches, *with stand and shade*

*** There is every probability that this little *bijoux* was the prize awarded to some successful competitor for pedestrian honours about 400 B.C.

25 A polychromatic vase, or lachrymatory with high neck. The body of this vase, is formed by a full faced head of HERMES. The features are of classic beauty, and the face retains much of the antique white enamel with which it was originally covered. The lips are red, the hair yellow (probably once gilt), a peculiar coronet or bandeau encircles the head, the ends of which fall on each side of the face, and are painted a light ultra-marine blue. The wings on the head have been apparently of a similar colour, relieved by a back ground of vermilion. Height $4\frac{3}{4}$ inches, *with stand and shade*

*** This beautiful and probably unique specimen of ancient Terra Cotta was found in a tomb at Athens.

26 A deep two-handled Corinthian tazza, on a low base; the exterior ornamented with red and black bands; the interior is black, with the exception of a circle in the centre, which is of a light buff colour, on which is depicted the figure of a foot racer in black and dark red. This tazza is of the finest Corinthian ware, and in the opinion of Athenian Archæologists, belongs to an early period of Hellenic Art. It was probably awarded to some conqueror in the Isthmian Games, about 400 B.C. From Corinth. *Very perfect.* Height $3\frac{1}{8}$ inches, diam. $6\frac{5}{8}$.

27 A shallow two-handled tazza, on pedestal; in the centre of the interior is the figure of a Bacchanalian, in red on a black ground, bearing a wine skin on his shoulders, and holding a drinking horn in his right hand. From Corinth. Height $2\frac{1}{4}$ inches, diam. $5\frac{5}{8}$.

28 A deep tazza, on low base, in the centre of which is a cock, in black and red and buff. From Corinth. Height 2 inches diameter $4\frac{7}{8}$.

29 A lachrymatory in the form of a cockle-shell, ornamented with bands of dark brown and white on a buff-coloured ground; an exact imitation of the cockle-shells found on the shores of Greece in the present day. From Megara. Height $2\frac{5}{8}$ inches, breadth $2\frac{1}{2}$.

30 An elegant diota shaped vase or lachrymatory of the Panathenaic form, and of the finest black ware, ornamented with various engraved devices. *A most beautiful and rare example of ancient pottery.* Length $3\frac{5}{8}$ inches.

31 A small vase, with three handles, of elegant form and extremely fine buff terra cotta, beautifully engraved. From Megara. Height $3\frac{1}{4}$ inches. *One of the handles broken and repaired.*

32 A lamp of very fine buff earthenware. Full length figure of Neptune, with a trident in one hand and dolphin in the other. From Ægina.

33 Another, with the figure of a Centaur wounded by an arrow. From Ægina.

34 A very fine deep Phœnician tazza, with two handles. The central band ornamented with the figures of animals and Syrens; an intricate lace-like border surrounds the edge. From Corinth. Height $3\frac{1}{2}$ inches, diameter 5 in.

35 A high-necked jug or Lecythus, with handle and peculiar broad, flat base or body, of the Pelasgic or Hellenic age, ornamented with lines and vandykes, etc. in black on a buff or stone-coloured ground. From the Pelasgic cemetery at the Phalerum near Athens. *Extremely rare and interesting.* Height 6 inches, diameter of base $6\frac{1}{2}$.

36 A flat Phœnician plate, covered on one side with figures of horses running at full speed, and on the reverse with those of bulls, lions, ibexes, etc. There are two holes for suspending it; it has been broken and is repaired. Diameter $7\frac{1}{2}$ inches.

37 A pear-shaped Phœnician lachrymatory. Figure of an owl between two lions. *Fine.* From Corinth

38 A very beautiful two-handled tazza on a tall foot, the outside decorated with a representation of men and women dancing. Diameter $8\frac{1}{2}$ in. height 5 in.

39 Another, of similar shape and workmanship. Owl and cock, very fine and spirited. From Corinth

40 Another, not so fine. A swan. From Corinth

41 An Aryballos, or globular lachrymatory ornamented with the representation of a double thunderbolt (?) in an elegant design. From Corinth. *Very fine*

42 A balloon shaped vase or Lecycthus, with high neck and reversed lip. A winged figure of an Hermaphrodite in red and white on black ground. From Cyrene in Africa. Height $6\frac{3}{4}$ inches. From Cyrene in Africa

43 A round pixis and cover, red figures or lines resembling Archaic characters on a buff ground. From Phalerum.

44 A curious shaped vessel in the shape of a comic face, of red ware—the spout formed by the ear. There is an opening at the top of this vase. From Eleusis

45 A lamp feeder, or terra cotta vessel in the form of a pig. With spout and centre hole perforated. From Eleusis. Length $5\frac{1}{2}$ inches

46 A set of nine terra cotta heads. These are supposed by Athenian archæologists to have been placed on the breast of a corpse when prepared for interment. From Athens. *Of a very Archaic period, and very fine, in velvet lined case*

47 Another. But the heads are different. From Athens. *In velvet lined case.*

48 A small statuette of a girl with a tambourine. From Athens. Height 4 inches. *Very graceful*

49 Another, of a Priapus—with remains of paint. From Thebes

50 Five small terra cotta vases and an Œnochöe of the Archaic period. Probably children's toys. From Athens

51 Five others similar

52 Two terra cotta heads. Fragments of statuettes. From Corinth. *Fine*

53 A lamp. Nuptial rites. Lamps of this description, according to the opinion of Athenian archæologists, were commonly placed in bridal bedchambers, both by the Greeks and Romans. From Athens. *In velvet lined case*

54 An alabaster lachrymatory with large lip. From Piræus. Length 6 inches.

Antique Ivory.

55 An extraordinary large pair of ancient ivory dice formed of cubes nearly an inch square. In velvet case. Found in a tomb at Chios. *Extremely rare and well preserved*

Bronze.

56 A Helmet from Olympia, very well preserved and covered with green patina. The nose piece is broken. *Very fine*

ANTIQUE GREEK COLOURED GLASS.

57 A vase of the Panathenaic form in three colours: dark blue, light blue, and bright yellow. The body is of a dark blue, ornamented with bands of the brightest yellow, below which is an elegant point lace pattern of light turquoise blue, and dark blue mingled with bright yellow, the whole forming a brilliant and beautiful contrast. From Corinth. Length $3\frac{1}{4}$, circumference $6\frac{1}{2}$ inches. *In velvet lined case.*

58 Another Panathenaic vase, with two handles, in three colours: dark blue, light blue, and yellow. The sides are fluted or ribbed, and the vandyke pattern is of the finest workmanship, the colours being disposed in thin lines. An extremely rare and choice specimen. From Corinth. Length $3\frac{7}{8}$ inches, circumference $6\frac{1}{2}$ in. *In velvet lined case.*

59 A long shaped lachrymatory with two small obtuse knobs for handles, ornamented in its entire length with an elegant and regular fern-leaf-like pattern in dead white on a dark blue ground. From Ægina. Length $4\frac{1}{2}$ inches. *In velvet lined case.*

60 An amphora-shaped vase, with two handles, in three colours: dark sea green, amber, and cream coloured white. The body of this beautiful specimen of antique glass, is covered with a scollop pattern in cream colour on a dark green ground, below which are 6 bands or white lines. The handles and base are of amber coloured glass, the neck is encircled with cream-coloured and white lines From Megara. Length $5\frac{1}{2}$ inches, circumference $5\frac{1}{2}$ in. *Very fine, in velvet lined case.*

61 A club shaped vase or lachrymatory of peculiar form, with large lip, obtuse base and two small knobs for handles. The body of this remarkable vase is covered with a lace-like pattern in white on a very dark blue ground, the base and neck are adorned with bands of white. Length $5\frac{3}{4}$ inches, circumference $5\frac{1}{2}$. *A most remarkable and rare specimen. In velvet lined case.*

62 A long shaped lachrymatory with two small handles and large lip. This extraordinary specimen of antique glass is of a milk white colour, resembling china or alabaster, and ornamented with lines and vandykes in black. The lip has been broken and is repaired. From Corinth. *A specimen of extraordinary interest for its rarity and beauty. In velvet lined case.*

63 A lachrymatory or bottle, coated with gorgeous green, purple, and golden iridescence. Length 3 inches. Also a very minute glass lachrymatory, covered with brown iridescence. From Thermia, ancient Kythnos. Length $1\frac{1}{4}$ inches. *Together, in a velvet lined case.*

64 An Œnochöe or jug, with high handle. The body of this splendid specimen of ancient Greek glass, is of an extremely dark blue. The lips are edged with turquoise blue, and a slender ring of the same colour encircles the neck. The body of the vase is ornamented by five bands of bright yellow, below which is an elegant point-lace pattern of turquoise blue, dark blue, and yellow, beneath which again are lines of similar colours. Handle broken and repaired. *This Vase must be seen to by duly appreciated.* From Corinth. Height 5 inches, circumference $8\frac{1}{2}$. *With stand and glass shade.*

65 A lachrymatory, of oval or egg-like form, of amber-coloured glass. From Megara. *Very fine.* Length $3\frac{1}{4}$ inches

66 A small balloon-shaped vase or lachrymatory, of bright amber-coloured glass. From Megara. Height $2\frac{1}{4}$ inches. *The lip and neck broken and have been repaired*

67 Two coloured glass lachrymatories, of blue and yellow glass, but injured by age. From Megara

68 A tazza or cup of amber-coloured glass; *fine.* From Megara

69 An egg-shaped lachrymatory, of blue glass, covered with iridescence

ANTIQUE GREEK GLASS.

From the Island of Thermia (ancient Kythnos).

70 A plate or dish of white glass of extraordinary lightness. Diameter $6\frac{3}{4}$ inches

71 A large glass vase or lachrymatory, with handle, partly covered with beautiful green and silvery iridescence. Height $8\frac{1}{2}$ inches

72 Another of nearly similar form, but with two handles. Height $6\frac{1}{4}$ inches

73 A very large balloon-shaped vase, lachrymatory or bottle, partly covered with pale silvery iridescence. A very rare specimen for size and form. Height $6\frac{1}{2}$ inches, circumference 19 inches

74 Another, of the precise shape of a phial of the present day. Height 5⅝ inches. The base and lower portion covered with fine silver iridescence. *A most rare specimen*

75 Another of similar form. Height 5 inches. *Fine*

76 Another, splendidly iridescent. Height 4½ inches

77 Another, with round base. Height 4¼ inches

78 Another, of similar form. Height 3⅝ inches

79 A vase or lecythus, with handle, nearly of the same form as the preceding. Height 9½ inches, circumference 14 inches. *Extremely rare form and size, has been unfortunately broken*

80 A vase or jug with broad flat handle, of very pale greenish glass, slightly iridescent, the base square. Height 5½ inches. *Very fine, rare form, and quite perfect*

81 A vase or bottle with broad handle, covered with magnificent crimson, green and golden iridescence. Height 5¾ inches, circumference 11¼ inches. *An example of the greatest beauty*

82 A jug or vase with handle, pale green glass. Height 4⅜ inches

83 A drinking glass or vase with curiously moulded sides, adorned with beautiful silver iridescence. Height 4⅜ inches, diameter 3¼ inches. *A very rare specimen, of extraordinary lightness*

84 Another drinking glass of nearly the same form as those of the present day, ornamented with various engraved bands. Height 3¾ inches, diameter 3 inches

85 A balloon-shaped lachrymatory, covered with purple, green, golden and silver iridescence. Height 3½ inches. *A perfect gem*

86 Another, with green iridescence. Height 4¼ inches

87 A small lachrymatory with long neck, brilliant silvery iridescence. Height 3¾ inches

88 Another, not quite so fine. Height 3¼ inches

89 A bell-shaped lachrymatory, with long neck, ornamented with fine iridescence. Height 6¼ inches

90 Another, similar. Height 5 inches.

91 A minute balloon-shaped lachrymatory, lip broken. Height 2½ inches

92 A lachrymatory with oval base, covered with fine iridescence. Height 5½ inches

93 Another with round base, slightly ribbed, the bottom covered with fine green and golden iridescence. Height 3 inches

94 Six long necked lachrymatories of the usual form, but covered with silver iridescence rivalling that produced by quicksilver. Height 6 inches each

95 A splendid glass lachrymatory of the same form as the preceding, but covered with gorgeous crimsom and golden iridescence. Height 6 inches. *A gem*

96 Another from same tomb as the preceding, covered with beautiful purple iridescence, but not quite so magnificent as the preceding. Height 6¼ inches

97 A lachrymatory of dark green glass, with very long thin neck, the base is a mass of green, golden crimson and purple iridescence. Height 7 inches. From Athens

98 Another, similar beautiful specimen

99 A long taper-shaped lachrymatory of extremely thin glass, slightly iridescent. Length 8 inches

100 Another of similar form,

101 A remarkably large mouthed vase or vessel, with round base covered with beautiful silvery iridescence ; at the bottom there is an indentation or kick, as it is now termed. Height 3¾ inches

102 A small globular vessel, with large open mouth or lip, covered with beautiful iridescence. Height 1½ inch

103 A long necked lachrymatory, the base of which is divided into two globes. *Very curious*

104 A lachrymatory with extraordinary round flat base and thin long neck. The lip has been broken

105 A small vase with high neck and globular base, on which are 7 raised ribs, covered with extremely fine silvery iridescence. Height 2¾ inches. *Extremely curious and rare*

106 Another, covered with beautiful iridescence in waved bands. Height 2 inches

107 A circular dish, slightly ornamented on the rim, somewhat iridescent ; 4⅜ in. diameter

108 Another of deeper form, and shaped underneath, highly iridescent; 4⅜ in. diameter

109 A flat dish, of good fabric ; iridescent, 6½ in. diameter

110 Two lachrymatories, highly iridescent

111 Two ditto

112 Two ditto

113 Three ditto

114 Three ditto

MANUSCRIPTS.

115 JOANNES DAMASCENUS. A PHILOSOPHICAL AND THEOLOGICAL TREATISE.

MANUSCRIPT OF THE XI CENTURY on 153 leaves of vellum, written with beautiful neatness, *old stamped binding* 4to. 9 in. by $6\frac{1}{4}$ in.

At folio 94 of this very precious Manuscript will be found some GEOGRAPHICAL NOTES, which are not in other similar Manuscripts of this author. *The work is said to be quite perfect.*

116 EVANGELIARIUM. THE FOUR GOSPELS AS READ IN THE GREEK CHURCH.

MANUSCRIPT OF THE XII CENTURY, upon 169 leaves of vellum, written in a fine bold hand, in double columns, the principal initials and headings of chapters in red ink folio, 13 in. by $9\frac{1}{4}$ in.

This most valuable Biblical Manuscript was written in the year 6656 of the creation of the world, which corresponds with the year 1148 of the Christian era. IT CONTAINS MUSICAL NOTES OR NEUMA THROUGHOUT. It is said to be quite perfect.

117 GOSPELS, AND SOME OF THE EPISTLES OF ST. PAUL.

MANUSCRIPT OF THE EARLY PART OF THE XIV. CENTURY, written in a fine bold hand, upon 260 leaves of vellum. The principal initials and head-lines of chapters in red ink. *The commencement and end are missing* 4to. 10 in. by $7\frac{1}{2}$ in.

118 EVANGELIARIUM. THE GOSPELS, AND SOME OF THE EPISTLES OF ST. PAUL.

MANUSCRIPT OF THE XII. CENTURY, upon 134 leaves of fine vellum folio, 13 in. by $10\frac{1}{2}$ in.

This ancient and highly precious Manuscript is unfortunately incomplete, wanting the beginning and end, and some of the earlier leaves of that which remains are damaged, but scarcely to affect the text. The writing is in the most careful style and the head-lines of chapters and also some initials are of rich burnished gold. The Manuscript also contains nearly one hundred ILLUMINATED INITIALS, *from one to two inches in height, elegantly designed and finished in gold and colours.*

119 CHRYSOSTOMI HOMILIÆ.

MANUSCRIPT OF THE XI. CENTURY, upon 138 leaves of vellum, written in a most beautiful hand, in double columns; *unfortunately the commencement and end are wanting* folio, 13 in. by 10½ in.

A few of the principal initials and headings of chapters are in colour. From the carefulness of the writing and the amplitude of the margins, this manuscript must have been destined to rank as an important volume.

*** The five preceding Manuscripts were obtained in Greece by the owner of the collection of Antiquities, and they have never been seen in this Country before.

120 LECTIONARIUM. MANUSCRIPT, ON VELLUM, OF THE XITH OR BEGINNING OF THE XIITH CENTURY, WRITTEN IN RED AND BLACK, IN A COVER OF SCULPTERED IVORY (both covers forming a Diptych), ORNAMENTED WITH GILT AND SILVER METAL-WORK, CONSISTING OF FIGURES IN ALTO-RELIEVO AND ENAMEL folio, SÆC. XI-XII

The frame of the two sides is formed by 32 LARGE IVORY MEDALLIONS (16 on each side) representing Saints and Prophets with their Devices, and having some inscriptions in uncial letters, the whole surrounded by a border of foliage in the Greek style, and by sprigs forming compartments.

In all probability these medallions date back to the XIth century, whilst the enamel and metal figures are probably of workmanship a little less ancient. These medallions resemble in many respects those on the small coffer of sculptured ivory, engraved in the "Art Treasures of Great Britain," the magnificent work of Mr. Waring, assisted by many of the most eminent antiquaries and by the most celebrated artists of England. This coffer, which is described in the work as the *chef d'œuvre* of the section in which it is placed, has been considered as belonging to the VIIIth century by Sir Samuel Meyrick, the celebrated collector, whose collection has, for a long time, been one of the wonders of Herefordshire. If the two covers of this "LECTIONARUM" are compared with the Meyrick coffer, a first glance will convince that the heads of the medallions on the former are of a more primitive character, that the foliage of the borders is simpler, and therefore presumably more ancient, and that the uncial letters

engraved on some of the medallions have a more ancient form (precisely that belonging to the VIth century) than those appearing in the inscriptions on the Meyrick coffer.

The inscriptions on this Diptych have certainly been engraved by Greek artists. This will be seen, among other things, in certain Greek letters (the Θ, for example, instead of O, erroneously engraving ENΘC, instead of ENOC, and elsewhere, as well as H for E from habit), written in error in Latin inscriptions, which these artists did not understand.

The richness of the work, the prodigal gilding of certain portions of the ivory, a very rare occurrence, and the circumstance yet more uncommon at this ancient date, of the volume having both covers equally ornamented (for it was only usual to ornament the upperside of books, or that destined to be laid upon the Altar or Lectern), the costumes of the principal figures, recalling those of certain mosaics at Ravenna, all support the belief that this extraordinary covering (executed by Greek artists for people who spoke Latin) has formed part of those precious gifts which the Emperors of the East, Justinian, for instance, sent from time to time to the Churches of Rome and Ravenna.

It would require a volume thoroughly to describe this extraordinary monument of art, which we have found nowhere mentioned, and to compare it with others analogous, but less beautiful, to be seen in the works of Gori, Mabillion, Du Sommerard, etc.

Both parts of this Diptych are represented in the Inedited Monuments, published by Count Libri.

At the time of the binding, in order to find room for the metal, it was necessary slightly to cut the ancient border of ivory, and to shorten one arm of the crucifix. The "Lectionarium" itself has evidently been inserted much more recently (probably in the XVIIth century) in place of the original manuscript no longer in existence. The insertion of a manuscript of later date in covers which are more ancient is of common occurrence; indeed but few ancient covers of ivory or metal contain the identical manuscripts for which they were destined.

The text of this manuscript is in large characters, and we should probably ascribe it to the XIIth century, whilst certain rubrics and other passages in small letters seem to date back to the end of the XIth century.

We shall only add that this Diptych is in a state of preservation marvellously perfect, excepting only that the gold is slightly effaced in some places. A small trian-

gular fleuron is wanting at the bottom of the upper cover, which might easily have been restored, had it not been thought better to leave the cover with this slight defect, as shown in the plate of the INEDITED MONUMENTS, in all its purity.

Manuscripts, with ancient metal bindings, or in carved ivory are very rare. Very few indeed are to be seen in the British Museum. There are some in the "*Bibliothèque Imperiale*," at Paris, but the ancient bindings are generally in a bad state, and several have portions which are quite modern

This magnificent volume was purchased a few years since of Messrs. Boone, of Bond Street, through whose energy and good taste very many of the finest printed books and manuscripts which have of late years been added to our public and private collections, have been brought into this country.

THIS MAGNIFICENT WORK OF ART IS PERFECTLY UNIQUE IN CHARACTER AND IN QUALITY, AND IN NO PUBLIC MUSEUM OR PRIVATE COLLECTION, EITHER IN THIS COUNTRY OR ABROAD, IS THERE ANY THING OF THE KIND WHICH WILL BEAR FAVOURABLE COMPARISON WITH IT.

121 LIBER PROFECTUS RELIGIOSORUM, ET ALIA, *Hollandicè* folio, 8½ in. × 6 in.

IN A BYZANTINE BINDING OF THE XIITH CENTURY, OF RARE BEAUTY AND INTEREST. The cover consists of a central group of three whole length figures, our Saviour, the Virgin, and St. Joseph, sculptured in ivory in high relief, the faces full of expression, and the draperies most free and graceful. This is surrounded by a broad border of gilt filagree, disposed in rich tracery, and studded with gems *en cabochon*, intaglie, etc. The ornamentation is confined, as is usual, to the upper cover, or that which would be exposed to view when lying upon the lectern.

The Manuscript is of the XIVth century, having replaced the one for which the cover was originally made. This is in accordance with what one usually finds in bindings of the age and class of the present.

As a specimen of ancient goldsmith's work as applied to book decoration, this may be confidently submitted as ONE OF THE FINEST EXAMPLES WHICH HAS EVER BEEN OFFERED FOR SALE.

122 PORTULANO. Three ancient Geographical Maps, executed in the XIIIth and XIVth Centuries, *on vellum*

The first of these Maps, written in Latin but in Greek characters, represents the Lagune of Venice. It is signed by THEOPHANES, and is a sketch for the Mural Map which this Greek Cosmographer made (ΠΙΝΞΙΤ) in the time of the Doge Pietro Ziano, who died in 1229, after having achieved the conquest of Greece. The second is a Map establishing the frontiers between the Republic of Venice and the Lords of Carrara. It is signed by PETRUS FAGNANUS. The third is a Map of Palestine and its coasts, in which the famous Marino Sanuto has determined the site of places in 1350 (*loca signavit*), DOMINICUS PIZIGANO, *fecit.*

These three Maps, miraculously escaping so many chances of destruction, are geographical monuments of the highest importance. We have here, without doubt, the original sketches (or reduced copies made at the time itself, as is proved by the writing, the state of the vellum, etc.) of three of the most ancient geographical maps formerly painted on the walls of the hall *dello Scudo*, in the Doge Palace at Venice. The mural maps, of which Zurla, Morelli, and so many others have deplored the loss, were replaced, about a century ago, by modern paintings, without any value in the eyes of the learned. Neither of the two scholars whom we have just cited, nor Foscarini, seem to have known the name even of either Theophanes or Fagnano. With regard to the Map of Palestine by Pizigani, it differs considerably from that which Bongars has published in the work of Sanuto.

123 ROVELLOND. Prophetie de Rovellond de la Rovellondière
On vellum, written in a gothic hand, within borders, *in richly tooled binding, with silver ornaments*
square 8vo. *Sæc.* XV-XVI.

This precious Manuscript is in the original binding of Queen CATHERINE DE' MEDICI, the tooling being in silver, in which her monogram, the interlaced C (repeated on the clasp) is so prominent, the initial also of her husband (Henry) is in the centre of each cover. It is in perfect preservation, and may be stated to be one of the most perfect and interesting examples from this celebrated library that can be desired.

Catherine de Medicis, it is well known, was addicted to astrology and divination, and most probably made this book her constant companion, a supposition favoured by the silver rings affixed to the binding by means of which the volume was no doubt worn suspended from the girdle.

124 Michel (St.) Statuts de l'Ordre de St. Michel, *red velvet*
4to. 9 in × 6½ in. 39 leaves. *Sæc.* XV.

This exceedingly interesting Manuscript is the identical copy which belonged to Louis XII. King of France, as a Knight of the Order, when Duke of Orleans. His arms are painted upon the first page, and are repeated further on in a rich border, the ground of ultramarine studded with fleur-de-lis, in which also the Duke is represented in full armour under a pavilion.

125 Recueil en François, en vers et en prose
Manuscript upon paper, written in a bold gothic hand; *russia, from the collection of the Chevalier d'Eon*
folio, 11 in. × 8 in., 326 leaves. *Sæc.* XV.

The Chevalier d'Eon, whose name is impressed on the covers of this important volume, and whose adventures and doubtful sex once excited so much curiosity, was a famous book collector, and his (or *her*) library contained many articles of considerable interest

The present volume contains (as per prefixed index) the following works: Livre de la miserè de l'Homme (3 parties (*en prose*)—Livre de l'enseignement des Philosophes (*en prose*)—La Pater Nostre (*en prose*)—Oraison de Notre Dame (32 pages, *en vers*)—Ordonnance de se confesser (*en prose*)—La devise de la Messe (*en prose*)—Des biens que la tribulacion fait à l'ame (*en prose*)—Proverbes de Senèque (*en prose*)—Dits et Proverbes de Saiges (*en vers*, 15 pages)—Tombel d'Alexandre (*en vers*)—Le Livre de Sapience (*en prose*)—Je vois [*vais*] mourir (*en vers*, 16 pages).

A very extraordinary collection, to which the Chevalier d'Eon has given the title of "*Morale necessaire à l'Homme*," and which, as far as we can ascertain, consists of quite unpublished matter. The poems are exceedingly interesting. The poem called *Dits des Philosophes* is quite different from the prose work with a similar title, quoted by Brunet; and the last (*Je vais mourir*) is a poem containing 45 *monorime* stanzas of 6 lines each, which in all probability is nothing less than an original and very ancient poetical version of the *Danse des Morts*, afterwards so celebrated.

126 Crescentius (P. de). Trattato dell' Agricultura di Pier Crescenzio cittadino Bolognese, dedicato al Re Carlo Secunda di Cicilia (*sic*) e di Gerusalem, *on paper*
folio, above 200 leaves. *Sæc.* XIV.

An important Manuscript; one of the earliest specimens of Italian prose, and which on account of its great

merit is quoted by the Cruscan Academy. It consists of 196 numbered leaves, besides 6 at the beginning and one at the end which are not numbered. It is beautifully written in double columns, in a hand of the latter part of the XIVth century, the scribe being *Francescho di Messer Cino di Vanni Cini da Siena laniolo*, as is stated at beginning and end. The scribe was also a poet, as it appears from two Sonnets, one of which is at the commencement and one at the end of the volume.

127 Justini Historia, *vellum binding*
folio, 10 in. × 7 in. 115 leaves. *Sæc.* XIV.

Italian Manuscript upon pure vellum, written in a beautifully neat and uniform hand, with a painted initial at the commencement. In perfect preservation.

128 Justini Epitoma, ex Historiis Trogi Pompeii
Manuscript on paper beautifully written by an Italian scribe, with capitals illuminated in gold and colours, but unfortunately stained by damp *Sæc.* XV.

This valuable Manuscript is worthy of being carefully collated, as it would furnish numerous valuable *variæ lectiones*.

129 Platonis Phædro, a Leonardo Aretino latinè factus—Ejusdem Axiochus de morte—Ejusdem Epistolæ—Censorinus de Natali Die
Manuscript on paper, in a fine gothic hand, *original binding* sm. folio, 9½ in. × 6½ in. *Sæc.* XV.

Ancient Manuscripts of Censorinus are of rare occurrence, especially in so fine state as the present.

130 Livio. Incomincia il primo libro della prima Deca di Tito Livio
Manuscript upon paper, in a semi-Gothic hand, in double columns folio, above 400 pp. *Sæc.* XV.

The purity of this translation is such that it has been attributed to Boccaccio

131 Dante e Petrarca. I Trionfi del Petrarca—Vita di Dante —Vita del Petrarca

Manuscript in a neat and uniform Italian hand, upon thin and pure vellum, having an illuminated initial at the commencement. 4to. 8½ in. × 5¼ in. pp. 123. *Sæc.* XV.

132 Guidiccione, Rime

Manuscript in a beautifully neat and uniform hand upon pure Italian vellum of fine texture and quality. *Old red morocco* 4to. 6¾ in. × 4¼ in., pp. 80. *Sæc.* XVI.

133 Horæ beatæ Mariæ Virginis, cum Calendario
Manuscript upon 168 leaves of fine and pure vellum, written in a careful gothic hand, and embellished with Six large Miniatures, each of which have highly decorated borders, enclosing smaller miniatures, also 13 small miniatures in the principal initial letters, with a profusion of richly decorated capitals and finials, arabesques, etc. the whole in brilliant gold and colours, *calf binding*
4to. 8 in. by 5½ in. *Sæc.* XVI.

A charming specimen of French Art. For delicacy of finish, perfect condition, amplitude of margin, and entire absence of retouching in the painting, this volume may claim a high rank.

134 Horæ beatæ Virginis, cum Calendario
Manuscript upon 132 leaves of vellum, written in a bold gothic hand, and having fourteen Miniatures of the size of the page, within architectural borders, and very numerous large and small initial letters, an initial "I" occupying an entire page, curiously entwined with a cord, and other decorations; illuminated in gold and colours, *of bold French work, a little rubbed in some places, but in pure state, without retouching; in modern binding of blue morocco*
4to. 7½ in. by 5½ in. *Sæc.* XVI.

On the last leaf are emblazoned the Arms of Philip of Belleville, formerly de Harpendane Escuer, Signeur de Richmont, in Poictou.

135 Horæ. Manuscript on 84 leaves of fine and pure vellum, containing two miniatures, and very numerous decorated initials, arabesque borders, etc. in gold and colours, *modern binding of blue morocco*
12mo. 5½ in. by 4 in. *Sæc.* XVI.

136 Horæ, cum Calendario. Manuscript upon vellum, with several illustrated initial letters and borders, *in gold and colours, by an Italian artist*
12mo. 4¾ in. by 3 in. *Sæc.* XVI.

137 Biblia Sacra Latina, ex Translatione Hieronymi Presbyteri, Manuscript *on very thin and pure vellum, neatly executed in minute Gothic letter, with rubricated capitals, morocco, gilt edges* *Cent.* XVI.

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138 Bible (Holy), with Genealogies and the Whole Book of Psalms in Metre, by Sternhold and Hopkins, *the Genealogies and Title-page coloured and heightened in gold, blue morocco, gilt edges, and silver clasps; a cameo "Ecce Homo" inserted* *Lond.* 1626

139 Book of Common Prayer, ENGRAVED THROUGHOUT ON COPPER, *having the Dial, but not the pointer, and illustrated with portraits, vignettes, and other ornaments by* JOHN STURT, *bound in shagreen, with gilt edges and silver clasps,* VERY FINE COPY 1717

140 Office of the Holy Week, according to the Roman Missal and Breviary, translated out of the French, *blue morocco, gilt edges,* VERY RARE
Paris, by the Widow Chrestien, 1670

141 BOOKE OF COMMON PRAYER (CHARLES I.) with Certaine Godly Prayers, black letter *(long lines), Lond. by R. Barker,* 1630—New Testament, newly translated out of the Original Greeke, black letter *(long lines), by R. Barker,* 1631—The Whole Booke of Psalms collected into English Meeter by T. Sternhold and T. Hopkins, black letter *(with Music), Lond.* 1630. in 1 vol. VERY FINE COPIES *in elegant embroidered binding, with silver thread, etc. by the Nuns of Little Gidding* 1630-31

WATER COLOUR DRAWINGS, FRAMED.

142 Cheshire, from the Staffordshire Hill J. W. ALLEN

143 View on the Thames, off Greenwich G. CHAMBERS, JUN.

144 Highland Landscapes. Deer in the foreground. Early crayon Drawings, pair SIR E. LANDSEER

---

145 Portrait of John Hunter, after Sir J. Reynolds by Sharpe, PROOF BEFORE LETTERS, *very scarce*

PAINTINGS.

146 Market Place, Rouen A. MONTAGU

147 Coast Scene, fine effect A. MONTAGU

148 Ditto A. MONTAGU

149 View at Enfield VICKERS

150 Water Fall, Derbyshire T. DINGLE

151 Wreckers, *rich gilt frame* A. MONTAGU

152 Similar subject, *French mount, gilt frame* A. Montagu

153 Portrait of a Lady, *beautifully painted* Sir P. Lely

154 Portrait of a lady seated in a garden, attendants offering fruit and flowers Nettscher

---

154*An old oriental china mug; a taper candlestick of engraved mother-o'-pearl

155 A beautiful Sévres cup, in old mounting of ormolu

156 A pair of old red Bohemian glass scent bottles, encased in richly chased and pierced ormolu

157 An old silver chasing, Neptune and Amphytrite

158 A circular silver chasing, Mercury and Argus

159 Byzantine Painting of the Virgin and Child, *the drapery and halos with the border surrounding the whole in finely wrought repoussé silver*

160 Calligraphy. The Four Gospels, the Four Offices, and the Seven Penitential Psalms, written in minute letters, and forming a picture of the last Supper (16th Century)

161 A pair of fine old French bronzes, Galen and Hippocrates, on marble bases

162 A chased silver figure of the Pelican feeding her young (gross wt. 8 oz. 8 dwt.)

163 Fine silver medal of C. J. Fox, by Webb; bronze ditto of W. Pitt, by Wyon 2

164 Silver medal of Sir Robert Walpole, "Unica Salus," 1721; Victoria army medal, in silver, 1848 2

165 Large bronze medal of Julia Augusta, *fine, well patinated;* and others, large, middle, and third Roman brass, and some in base metal 24

166 Three oriental gold coins; half-guinea of George II.; ancient and modern silver coins 13 18

167 English Tokens (some relating to Warwickshire); Shakspeare Commemoration medal, 1842; a few in white metal 77

168 Large bronze medal of Voltaire by Waechter; Marie Antoinette; and 2 more 4

169 Gold ring, set with a Greek coin; a cornelian intaglio

170 A gilt bronze figure of a boy; and a bronze perfume vaporizer

171 Beautifully modelled figure of a boy, by Clodion

172 A paper weight, covered with morocco, surmounted by a bronze

173 Marble paper weight, with bronze bird; a thermometer (Réamur scale) mounted on marble

174 Massive ivory paper knife, with carved head of Socrates

175 Death of the Virgin, a cinquecento ivory plaque

176 A Byzantine cross of encrusted enamel, with figure of the Saviour

177 A bronze Crucifix, set with rough stone

178 A Russo-Greek triptych of gilt bronze

179 A small bronze ditto, and 4 bronze plaques of Saints, etc.

180 Bronze bass-relievo of "Cyrus, Rex Persarum," and 4 other large bronze medals (2 by Selvi), and one in lead 6

181 A curious carved ivory cage, of Indian work, very delicate and richly designed tracery on the doors and ends

182 A very curious casket, elaborately inlaid with ivory, interior drawers, recesses, etc. *of Indian work*

183 A fine old English linen or vestment chest of oak, elaborately carved front, *in good condition*

184 A TROPHY of BLACK and STEEL ARMOUR, consisting of back and breast plate, cuisses, gorget, arm pieces, pair of gauntlets, and helmet

185 A Guitar, machine head, in case

186 A pair of fine old enamelled caddies (on metal) full of colour

187 A MEDALLION BUST of VOLTAIRE, a chef-d'œuvre of ivory carving (exhibited at the recent Manchester Fine Arts Exhibition)

188 *A pair of Marqueterie Card Tables, lined with crimson cloth*

189 A MARQUETERIE DWARF BOOKCASE, relieved with ormolu, glazed doors

189*A SIMILAR BOOKCASE

190 A statuary marble Vase of elegant form

191 *A piece of curious old English tapestry*

192 An ANTIQUE CARVED OAK CABINET, the door filled with bold carving in the panel

193 A SIMILAR CABINET, smaller

194 A small Cabinet or open bookcase of bold carved oak

195 Another Cabinet, smaller

196 A WELL-MADE SPANISH MAHOGANY CABINET, with 29 shallow drawers, pierced for a collection of coins and medals

197 A fire-proof Deed Box, patent lock and key

198 An antique chalice of gilt bronze, ornamented with blue and red enamel, 9 inches high

199 Two coins (Tiberius Claudius and Massenzio) 2

200 Three curious majolica bottles, 2 *little damaged*

201 Two capsicums (yellow) and plate with orange; and an antique plate, Raffaelle design 3

202 Antique blue jug, *faulty;* Venetian glass bottle; and small china stand, *faulty* 3

203 Etruscan vase and basin, *perfect;* five Papal medals 7

204 Two curious coach handles from Prince Murat's carriage

205 Ivory carving, design from Don Quixote, *in antique carved frame, glazed*

206 Virgin and Child, after Raffaelle, *print, highly coloured, gilt frame glazed* 1

207 Gaston de Foix, *print, finely coloured, in antique carved frame, glazed* 1

208 Crucifix, *finely carved in boxwood;* Draped figure of the Mater Dolorosa on stand 2

209 Three antique carved frames

210 A richly embroidered China crape mantle with deep fringe

211 An Indian tippet formed of bird's feathers; pair of grass slippers; old painted French fan

212 Four pieces of antique Venetian jewellery

213 Two pair of ear-rings, and 3 other ornaments of antique Venetian jewellery

214 Two antique tortoise-shell combs; Spa box, painted lid; a watch case; vinaigrette; an alabaster vase

215 An ivory box; etui case; seal handle, and 3 other pieces of ivory

216 Lady's brass bound dressing case, 4 bottles, 2 silver mounted jars, instruments, etc. complete

217 Rosewood brass bound lady's dressing case, the inside of mahogany and velvet, silver mounted fittings, and best instruments

218 Three long Day-books (not ruled)

219 Three Dresden china figures

220 Pair of old Worcester Jardiniers

221 Pair of ruby glass vases mounted in ormolu

222 Four fine old enamelled plates

223 Scent casket set with stones, French cup and saucer, and etruscan inkstand

224 Bombay casket inlaid with silver and ivory

225 Elegantly mounted tortoise-shell blotting case, and ditto envelope case

226 Ormolu card tray, paper mâché card rack, and bronzed card tray

227 Lac japan draught board and men, and set of Staunton chessmen

228 Two Indian trays, ditto cabinet, and pair of vases

229 Six cups and six saucers, various patterns

230 Carved cigar stand, and 4 carved ornaments

231 Album, containing 55 beautiful photographs of the great Spanish masters

232 Powerful race glass, case and sling

233 Case of drawing instruments, ivory scales, etc. and box of Reeves's water colours

234 Quantity of drawing instruments, rules, pencils, crayons, etc. in mahogany box

235 Book stand, reading ditto, and solid sketch book

236 Capital brass bound Spanish mahogany desk lined with morocco leather, secret drawers, Bramah lock and extra keys

237 Well-made rosewood stationary Cabinet, 2 drawers under, Bramah lock and key

238 Russia leather dressing case, by Savory, fitted

239 Brass bound jewel case and scent casket

240 Stereoscope, portable ditto, 25 slides, and opera glass

241 Photographic camera and lens, and magnifying glass

242 Portable chemical cabinet, fitted, microscope, and set of scales

243 Six gilt tea spoons in case

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